

ROCK METAL

Play 8 of Your Favorite Songs with Tab and Sound-alike CD Tracks



Beautiful Girls
VAN HALEN

Cherry Pie
WARRANT

Get the Funk Out
EXTREME

Here I Go Again
WHITESNAKE

Nothin' but a Good Time
POISON

Photograph
DEF LEPPARD

Turn Up the Radio
AUTOGRAPH

We're Not Gonna Take It
TWISTED SISTER



ROCK METAL

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Beautiful Girls

Words and Music by David Lee Roth, Edward Van Halen, Alex Van Halen and Michael Anthony

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 104$ ($\text{♩} = \text{♩} = \text{♩}$)

A5 D D5 D#5 E5

f w/ dist. let ring --

T
A
B

0 2 3 4 2 2 2 0 3 4 5 2 0 7 5 0 8 9 7 0

A5 D D5 D#5 E5

let ring ---

2 3 4 2 2 2 0 3 4 5 2 0 7 5 0 8 9 7 (9)

A5 D D5 D#5 E5

let ring -- rake --- P.H. w/ bar

2 3 4 2 2 2 0 3 4 5 2 0 7 5 8 9 7 x x 9 9 (9) 0

-1 1/2

A5 D D5 C#5 B5

1. She was a

P.M. ---

2 3 4 2 2 2 0 3 5 2 0 7 5 6 4 2 (4)

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Verse

E5 A/C# D A/C# E5 A/C# D A/C# E5

sea - side sit - tin' just a smok-in' and a drink-in' on ring - side, — on top of the world, —

slight P.M. —

A/C# D A/C# E5 A/C# D A/C#

oh, — yeah. — She had a

slight P.M. — let ring —

E5 A/C# D A/C# E5 A/C# D A/C# E5

drink in her hand, — she had her toes in the sand, and whoa, — ha, ha, what a beau - ti - ful

slight P.M. — slight P.M. —

A/C# D A/C# E5 A/C# D F#m7

girl, — ah, — yeah. — (What a

slight P.M. — slight P.M. — let ring —

F#m7

B5

from the sea — with the looks to me — like she'd like to fool a - round. — What a

E5 A/C# D A/C# E5 A/C# D A/C# E5

snap-py lit-tle mam-my, gon-na keep her pap-py hap-py and ac-com-pa-ny me to the ends of the

slight P.M. ---| slight P.M. ---|

0 2 4 4 5 5 0 2 4 4 0 0 0 2 2 4 5 5 0 2 4

A/C# D A/C# E5 A/C# D
 Earth, ah, yeah. A, that's what I said.
 slight P.M. P.M.
 0 2/2 2/4 4/5 5 0 2/4 4 0 0 0 2/2 2/4 4/5 14

Chorus

E5 F#5 G5 A5 B5 C5 D5 E5 F#5 G5

Here I am, — ain't no man of the world, — no. — All I need — is a

0 2 4 5 5 0 2 4 5 5 7 0 2 4 5 5

A5 B5 C5 G C5 D5 E5

beau-ti-ful girl. — Ah, yeah! Oo, — come here, hon-ey. Come

(Ah, yeah, beau-ti-ful girls.)

0 2 4 5 0 0 0 3 5 7 5 7 9 5 0 7 8 9 5 0 7 8 9 5 0 7 2

*Played as even sixteenth notes.

Verse

D C E5 A/C# D A/C# E5

on, come here, come here. 2. Well, I'm a bum in the sun — and I'm hav-in' fun, — and I

14 14 13 14 13 12 (12) 2 2 4 5 5 0 2 4 4 0 0

slight P.M. —

A/C# D A/C# E5 A/C# D A/C# E5

know you know — I got — no spe - cial plans. —

(Spe - cial plans.) —

8va — loco

0 0 0 0 0 2 2 4 5 5 0 3 4 0 2 2 4 5 5 0 2 4

slight P.M. —

slight P.M. —

A/C# D A/C# E5

7

All the bills are paid, — I got it made in the shade and all —

w/ bar — grad. dive — slight P.M. —

14 0 3 2 7 0 2 4 5 5 0 2 4 0 0

1/4 -1/2 -1

A/C# D A7/C# E5 A/C# D A/C# E5

I n, — nee, need — is — the wom — an. — Ha, ha, ha.
(Un — der — stand?) —

slight P.M. —

0 2 2 4 5 0 2 4 2 0 0 X 2 4 5 5 0 2 4 4 0 0

Pre-Chorus

A/C# D F#m7

(What a sweet talk-in' hon-ey with a lit-tle bit o' mon-ey, she turn —

let ring — P.M. —

0 2 2 4 5 11 3 2 0 3 0 2 2 2 2 2 2 2 3 2 0 3 3

B5

A crea-ture from the sea — with the looks to me — like she'd
— your head a — round.) —

P.M. — P.M. —

2 2 2 2 2 2 X X X 3 2 0 3 4 4 2 4 4 2 2 3 2 0 3 4 4

D5 C5 D5

Here I am, — ain't no — man of the world, — no. —

Ah, yeah, beau - ti - ful

F#5

Oh, come this way, _babe.

8va-----| loco

Interlude

B5

E5

A5

D

Spoken: Sit down right — here.

let ring ---

D5 D#5 E5

A5

D

Sung: Oo, — la, — la! —

let ring ---

D5 D#5 E5

A5

D

w/ bar

let ring ---

D5 D#5 E5

A5

D

I think I got it now.

Harm.

let ring --- P.M. —

Verse

D5 C#5 B5

E5

A/C#

D

A/C#

E5

3. Now, I'm a sea - side sit - tin' just a smok - in' and a drink - in', I'm ring -

P.M. ---|

P.M. ---|

A/C# D

A/C#E5

A/C# D

A/C#

E5

side, _____ on top of the world, _____ ah!

(Top of the world.)

slight P.M. ---|

P.M. ---|

A/C# D

E7

E5

A/C# D

A/C#

E5

I got a drink in my hand, _ I got my toes in the sand. _ All I

P.M. ---|

-1/2
w/ bar
-1/2

slight P.M. ---|

A/C# D

A7/C#

E5

A/C# D

A/C#

Em9

need is a beau - ti - ful girl, _____ ah!

(Beau - ti - ful girl.)

slight P.M. ---|

P.H. slight P.M. ---|

Chorus

E5 F#5 G5

Oh, yeah. — Here I am, — ain't no

8va

loco

Harm.

5 5 7 7 12 12

19 0 2 4 5 5

Pitch: G B

A5 B5 C5 D5 E5 F#5 G5 A5 B5 C5

man of the world, no. — All I need — is a beau - ti - ful girl. —

2 4 5 5 7 7 2 4 5 5 2 4 5 5 0 10

G5 C5/G D5/A E Esus4 D5 E5

Ah, yeah. Whoa, I ain't — ly - in' to —

(Ah, yeah, beau - ti - ful girls.)

P.M. P.M. — —

3 5 7 9 10 9 7 5 0 0 7 8 9 5 6 7

Outro

D5 A5 E5

— ya. Noth-in' else I — need. (Ah, ———— yeah, beau-ti-ful girls.) —

D5 A5 E5 D5

Set your-self on ———— down. Ow!

P.M. P.M. let ring —

A5 E5 D5 A5 E5

Ow!

D5 A5 E5

Whoa. Come here, ba - by, come here. Yeah.

w/ bar w/ bar w/ bar

14 12 14 12 14 (14) (14) 3 2 0 X X X 2 2 0 2 2 0 9 9 7 7 0

-1/2 -1 -1 -1 -1

D5 A5 E5

What's your name, _ hon-ey? What's _ your... Hey, hey, where you go - in'? Hey, hey, hey.

w/ bar w/ bar w/ bar

(9) 12 (12) 13 (13) 16 (16) (16) 3 2 0 X X X 2 2 0 15 0

-1 -1 -1 -1 -1

D5 A5 E5

Hey, babe, wait... Oh.

w/ bar w/ bar w/ bar

15 0 0 15 0 0 16 (16) 3 2 (2) 0 0 3 2 0 0 0 0 2 2 0 0 0 10

-1 -1 -1 -1 -1

D5 A5 E5

I love 'em, I need 'em.

D5 A5 E5

Can't do with - out 'em, no. ___ Ow!

D5 A5 E5

Ow, ow, ow!

D5 A5 E5 N.C.

Beau - ti - ful girls. ___ *

*Kissing sound

Cherry Pie

Words and Music by Jani Lane

Intro

Moderate Rock ♩ = 86

A5 C5 D5

f w/ dist. P.M. -----|

TAB

17

Chorus

F5 G5 E5 G5

She's my cher - ry pie. —

P.M. -----|

A5 Csus2 D5 E5 G5

Cool drink of wat - er, such a sweet sur - prise. — Tastes so good make a grown man cry.

Interlude

N.C.(E5)

D5

A5



Sweet cher - ry pie. ____ Yeah!



P.M.

P.M. --|

P.M.

P.M.



G5

N.C.(E5)



Wow!

Heh, heh.



P.M.

P.M. --|

P.M.

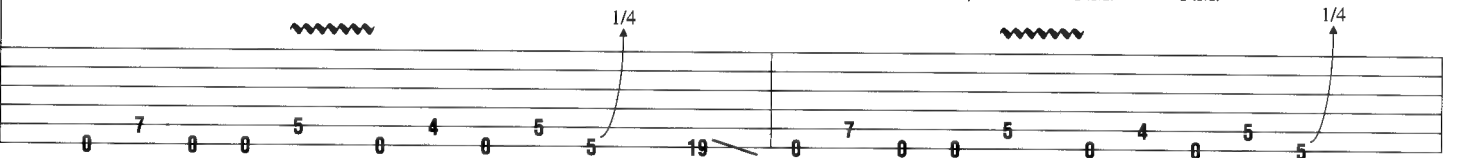
P.M.

P.M.

P.M. --|

P.M.

P.M.



Verse

G5

A5

E5



1. Well,

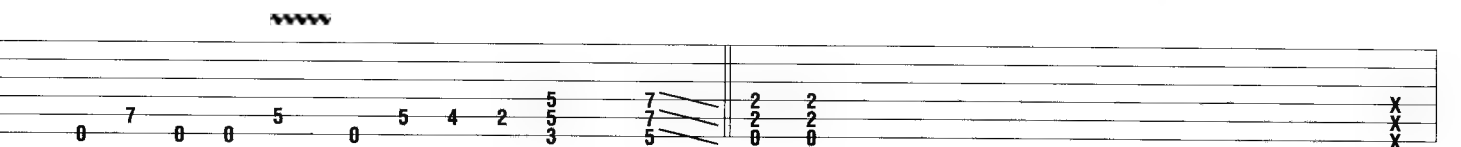
swing-in' on the front porch, swing-in' on the lawn.



P.M.

P.M. --|

P.M.



D5 A5 E5

Swing-in' where we want 'cause there ain't no-bod-y home. _ Swing-in' to the left and swing-in' to the right.

D5 A5 N.C.(E5)

Think a - bout base - ball, swing all night, yeah. _ _ _ _ _ Yeah,

Verse
G5 A5 E5

yeah! _ _ _ _ _ Huh! 2. Swing-in' in the liv - in' room, swing-in' in the kitch - en.

D5 A5 E5

Most folks don't 'cause they're too bus - y bitch-in'. Swing-in' in there 'cause she want-ed me to feed her so I

Pre-Chorus

D5

A5

A5

C5

D5

mixed up the bat - ter and she — licked the beat - er. I scream, you scream, we all scream for her.

Chorus

F5

G5

E5

G5

Don't e - ven try 'cause you can't ig - nore — her. She's my cher - ry pie. —

A5

Csus2

D5

E5

G5

Cool drink of wat - er, such a sweet sur - prise. — Tastes so good, make a grown man cry.

D5

A5

D5

A5

E5

G5

Sweet cher - ry pie. — Oh yeah! She's my cher - ry pie. — Put a

A5 Csus2 D5 E5 G5

smile on your face ten miles wide. _ Looks so good, bring a tear to your eye.

2 2 0 2 0 3 3 3 0 X 3 3 0 2 2 0 2 0 3 3 3 0 0 0 X 3 3 3 3 0 0 0 X 3 X X X X X X

The musical score for "Sweet Cherry Pie" is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is one sharp (F#), and the time signature is 3/4. The guitar part includes a melody with a bridge section marked "Verse N.C." (No Chords). The bass part provides a harmonic accompaniment. The drum part features a simple 3/4 time signature pattern.

Guitar Part:

- Chords:** D5, A5, N.C.
- Melody:** Sweet cher - ry pie. ____ Yeah! 3. Swing-in' to the drums, swing-in' to gui - tar.

Bass Part:

- Harmony:** Accompanies the guitar melody with a steady bass line.

Drum Part:

- Pattern:** Simple 3/4 time signature pattern.

Swing-in' to the bass in the back of my car. — Ain't got mon-ey, ain't got no gas. But we'll

Pre-Chorus

get where we're go - in' if we swing real fast. _____ I scream, you scream, we all scream for her.

Chorus

get where we're go - in' if we swing real fast. _____ I scream, you scream, we all scream for her.

Chorus

F5

G5

E5

G5

Don't e - ven try 'cause you can't ig - nore her. She's my cher - ry pie. —

P.M.

A5

Csus2

D5

E5

G5

Cool drink of wat - er, such a sweet sur - prise. — Tastes so good, make a grown man cry.

D5

A5

D5

A5

E5

G5

Sweet cher - ry pie. — Oh yeah! She's my cher - ry pie. — Put a

A5

Csus2

D5

E5

G5

smile on your face ten miles wide. — Looks so good, bring a tear to your eye.

D5

A5

D5 A5
 Sweet cher - ry pie. Yeah. Pie.
 3 2 1 0 2 2 0 9 7 0 17

Guitar Solo

B5

A5

G5

[illegible]

B5

A5

G5

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 12-string configuration. The solo begins with a 'loco' marking and features several triplets and a 'w/ bar' (baritone) section. The vocal part includes lyrics: 'long.', 'Swing it!', 'Hey, hey, ow!'. The score includes various musical notations such as slurs, ties, and dynamic markings like '8va' and 'Harm.'.

N.C. (A5)

D5 C5

[illegible]

Sheet music for the first system, featuring a vocal line and a guitar line. The vocal line includes the lyrics "I'm a trained pro - fes - sion - al." and a triplet of eighth notes. The guitar line includes a triplet of eighth notes and a sequence of notes with fingerings: 7, 5, 5, 5, 8, (8), 7, (7), 5, 7, 7, 7, 5, 0, 5. The guitar line also includes a sequence of notes: 14, 17, 15, 18, 16, 19, 17, 20, 17, 20, (20).

Verse

Sheet music for the second system, featuring a vocal line and a guitar line. The vocal line includes the lyrics "4. Swing-in' in the bath-room, swing-in' on the floor. Swing-in' so hard, _ for - got to lock the door. _". The guitar line includes a sequence of notes with fingerings: 22, 22, (22). The guitar line also includes a sequence of notes: 9, 9, 7, 2, 2, 0, 2, 2, 0, 3, 2, 0, 2, 2, 0.

Sheet music for the third system, featuring a vocal line and a guitar line. The vocal line includes the lyrics "In walk her dad-dy stand-in' six foot four, said, 'You ain't gon-na swing with my daugh-ter no more.'". The guitar line includes a sequence of notes with fingerings: 2, 2, 0, 2, 2, 0, 0, 2, 0, 2, 0, 0, 2, 9, 9, 7, 0.

Outro-Chorus

A5 C5 D5 F5 G5

She's my cher - ry pie. — Cool drink of wat - er such a sweet sur - prise. —

2 2 X X 5 5 X X 7 7 3 5
2 2 X X 5 5 X X 7 7 3 5
0 0 X X 3 3 X X 5 5 1 3

A5 C5 G5 D5 Dsus4 D

Tastes so good make a grown man cry. Sweet cher - ry pie. — Oh yeah!

let ring -----

2 2 X X 5 5 X X 5 X 3 2 3 2
2 2 X X 5 5 X X 5 X 3 2 3 2
0 0 X X 3 3 X X 3 3 0 0 0 2

A5 C5 D5 F5 G5

She's my cher - ry pie. — Put a smile on your face ten miles wide. —

2 2 X X 5 5 X X 7 7 3 5
2 2 X X 5 5 X X 7 7 3 5
0 0 X X 3 3 X X 5 5 1 3

A5 C5 G5 D5 Dsus4 D

Looks so good, bring a tear to your eye. Sweet cher - ry pie. —

let ring ----|

The first system of the musical score. The vocal line starts with the lyrics "Looks so good, bring a tear to your eye." and "Sweet cher - ry pie. —". The guitar line features chords A5, C5, G5, D5, Dsus4, and D. It includes a "let ring" instruction. The bass line shows fret numbers: 2, 2, 0, 0, 3, 3, 5, 5, 3, 3, 5, 5, 3, 3, 0, 0, 3, 3, 2.

C5 G5 D5 Dsus4 D F5 G5

Sweet cher - ry pie. — Yeah!

let ring ----|

The second system of the musical score. The vocal line continues with "Sweet cher - ry pie. —" and "Yeah!". The guitar line features chords C5, G5, D5, Dsus4, D, F5, and G5. It includes a "let ring" instruction. The bass line shows fret numbers: 3, 3, 0, 0, 3, 3, 5, 5, 3, 3, 0, 0, 3, 3, 1, 1, 1, 1, 3, 3, 3, 3, 3, 3.

F5 G5 N.C.

Swing it!

P.M. P.M. P.M. P.M.

The third system of the musical score. The vocal line includes the lyrics "Swing it!". The guitar line features chords F5, G5, and N.C. (Natural Chord). It includes a "Swing it!" instruction. The bass line shows fret numbers: 6, 6, 6, 6, 8, 8, 8, 8, 5, 5, 5, 5, 12, 0, 7, 0, 0, 5, 0, 4, 0, 5, 5.

Get the Funk Out

Words and Music by Nuno Bettencourt and Gary Cherone

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 108$

(Drums & Bass)

C

5

mf
w/ dist.

15 **15** **15** **15**

3

f
*P.S.

10

*Rub edge of pick up the string, producing a scratchy sound.

Verse

C5 **B \flat 5** **C5** **B \flat 5** **C5** **Csus4** **C**

1. If you don't like what you see here, _____ no - bod - y wants to take you
2. See additional lyrics

P.M. - - - | P.M. - - - | P.M. - - - |

C5 **B \flat 5** **N.C.**

pris - 'ner. _____

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - |

C5 Bb5 C5 Bb5 C5 Csus4 C

So let me make it nice and clear, dear, _____ the ex - it _____ is

P.M. --| P.M. --| P.M. --|

C5 Bb5 N.C.

right there. _

P.M. --| P.M. ----| P.M. --|

C5 Bb5 C5 Bb5 C5 Csus4 C

I don't_ mean to be rude, dude, _____ but you bet - ter change your

P.M. --| P.M. --| P.M. --|

C5 Bb5 N.C.

at - ti - tude. I don't like what I see here. _____

P.M. --| P.M. ----| P.M. --|

Pre-Chorus

Bb5

C5

You're all in - vit - ed to the par - ty. You know you did - n't have to come.

P.M. - 1

Eb9

F9

No rot - ten ap - ple's gon - na spoil my funk. If you

P.M. - 1

Chorus

G

don't like what you see here, a get the

C

F

funk out. We won't

G

try to ___ force ___ feed you. ___ A get the

C

1. F

funk out. ___ Hey, Pat - rick!

N.C.(C)

Not bad for a bas - ic - 'lly white boy.

P.S. P.M. ---

12.

F

G7

If you don't like — what you

P.M. - -1

C7

see here, — a get the funk out. —

P.M. - -1

F

G7

We won't try to — force —

P.M. - -1

N.C.

feed you. — A get the...

P.M. - -1

N.C.(C)

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, including rests. Below the staff, the lyrics 'P.M.' are written. The system concludes with a double bar line. Below the staff, there are two rows of fingerings: the first row contains the numbers 1, 3, 1, 2, 3, 4, 5, 3, 4, 5; the second row contains 1, 3, 1, 2, 3, 4, 5, 3, 4, 5.

Bb

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody and a guitar solo. The guitar solo is marked with "F" and "8va" at the beginning, and "Bb" and "loco" later. The solo features various techniques like triplets, bends, and slides. The bottom staff shows fret numbers for the guitar solo.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes with slurs and accents. The bottom staff shows fingerings: 10 12, 17 9, 7, 17 9, 7, 15 8 12, 15 12 8, 12 17 12 9, 17 10 12, 17 10 12. Trills are marked with 'T' above the notes.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a flat (Bb). It contains a sequence of eighth notes with slurs and accents. The bottom staff shows fingerings: 20 13 15, 20 12 15, 18 11 15, 18 15 11, 15 20 15 12, 13, 20 13 15, 20 12 15, 18 11 15, 18 15 11, 15 19 15 12, 13. Trills are marked with 'T' above the notes.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a flat (Bb). It contains a sequence of eighth notes with slurs and accents. The bottom staff shows fingerings: 22 15 17, 22 14 17, 20 13 17, 20 17 13, 17 21 17 14, 15 22 15 17, 22 14 17, 20 13 17, 21 19 22, 20 22 20 22. Trills are marked with 'T' above the notes.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a flat (Bb). It contains a sequence of eighth notes with slurs and accents. The bottom staff shows fingerings: 18 18 18, 17, 18 18 18, 17, 18 18 18, 17, 18 18 15 18 15, 17, 15 18 15, 17 18 15, 17 18 15 17 18 15, 16 18 15 16. Trills are marked with 'T' above the notes.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a flat (Bb). It contains a sequence of eighth notes with slurs and accents. The bottom staff shows fingerings: 17 17 17 16 17, 16 16 15 17 15 15 16 17 16 16, 17 17 17 16 17 16 17, 15 18 15, 18 18 15 18 17 15. Trills are marked with 'T' above the notes.

G

1 18 17 18 17 (17) 15 17 15 17 15 (15) 15 17 15 17 15 18 17 15 17 18 15 16 17 18 15 16 17

C F

18 18 18 (18) 20 17 15 18 17 15 18 17 15 18 15 18 15 18 17 15 17 17 15 17 17

If you

Chorus G7

3 5 6 6 6 5 6 6 3 5 6 6 6 5 6 6

don't like — what you see here, — get the

loco

P.M. - -

C7 F

3 3 5 6 7 5 7 6 7 5 7 8 6 7 5 7 8 8 7 5 5 7

funk out. — We won't

G7

try to — force — feed you. — A get the...

P.M. - - |

P.M. - - |

If — you

Outro-Chorus

G

don't like — what you see here, — get the

C F

funk out. — We won't

G

try to — force — feed you. — Get the

3 5 6 3 3 5 6 3 0 0 3 5 6 3 3 5 6 3 0 0

C F

funk out. — If you

3 5 5 3 0 6 7 7 6 7 5 7 8 6 7 7 8 8 7 5 5 7

G7

don't like — what you see here, — get the

P.M. - | P.M. - |

3 3 5 6 6 6 5 6 6 3 5 6 6 5 6 6

C7 F

funk out. — We won't

3 3 5 6 7 7 6 7 5 7 8 6 7 5 7 8 8 7 5 5 7

G7

try to ___ force ___ feed you. ___ A get the...

P.M. - 1

P.M. - 1

5 3 5 3 3 5 3 5 5 3 5 4 3 5 4 3 5 4 3 1 1 3 1 1 2

G5

P.M. -----

w/ bar

slack

Additional Lyrics

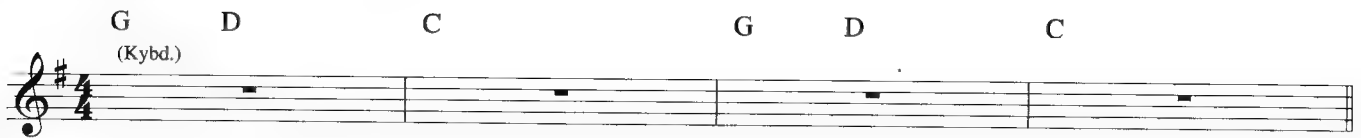
2. You can't please ev'rybody,
But ev'rybody cannot please me.
I don't like what I see here.
That's why I do what I want to.
So why don't you do,
Do it to, a do it to me, hey.
And if you don't like what you see,
You can always leave the country.
Yeah, yeah, yeah, yeah, oh.

Here I Go Again

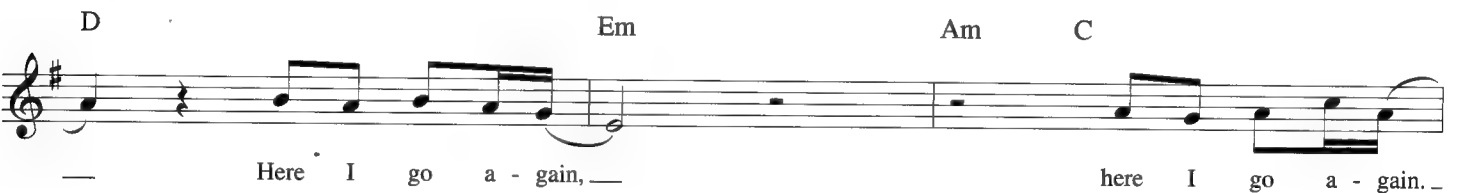
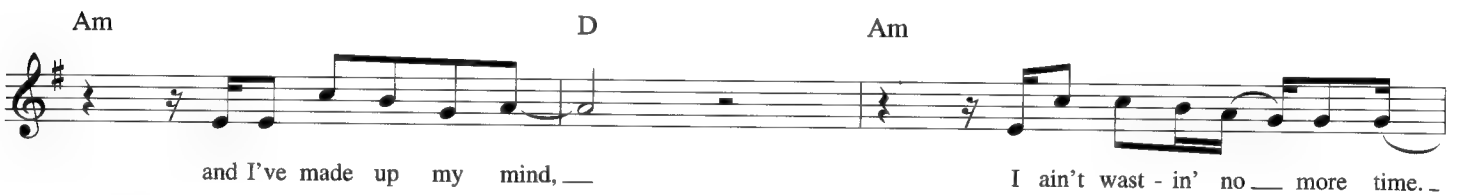
Words and Music by Bernie Marsden and David Coverdale

Intro

Moderate Rock ♩ = 89



Verse



Verse

D C D G D/G C/G

3. I'm just an-oth-er heart in ___ need of res - cue, ___

P.M.

7 7 5 (7 7 5) 7 7 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

39

Pre-Chorus

C/E C5 G/B Am7 D

rest of my days. — 'Cause I know what it means — to

P.M. -----| 1/2 P.M. -----| P.M. --

Am7 D5 C5 D5

walk a - long — the lone - ly street — of dreams. — And

P.M. -----| P.M. --

Chorus

G5 C D C D G5 C

here I go a - gain ... on my own, — go - in' down the on - ly road — I've ev - er known. —

P.M. -|

D C D G5 C D C5 G/B

Like a drift-er I ____ was born ____ to walk a-lone. ____

P.M. - - - - - P.M. - - - - -

1/2 (2)

Am7 D Am7

And I've made up my mind, ____ I ain't wast-in' no ____ more time. ____

P.M. - - - - - P.M. - - - - -

Bridge

D E5 A5

but here I go a-gain. ____ Here I go a-gain. ____

8va - - - - - loco

P.M. - - - - - P.M. - - - - - P.H. P.M. - - - - -

C/G G D/F#

8va

loco

1

Harm.

12 (12) 12 12 (12) 7 19 17 17 (17) 15 17 15 (15) 0

C/E C5 G/B

8va

slight P.M.

7 6

8 10 12 10 12 14 10 12 14 12 14 15 12 14 16 14 16 17 14 16 17 15 17 17 19

Pre-Chorus
Am7

D

'Cause I know what it means _____ to

8va

loco

1/2

19 (19)

P.M.

7 7 5 5 7 9 7 7 3 2

Am7 D5 C5 D5

walk a - long _____ the lone - ly street _____ of dreams. _____ And

P.M.

P.M.

5 7 5 5 7 5 7 5 5 5 7 7 7 7 5 5 5 0 0

Chorus

G5

C

D

C

D



P.M. ---



G5

C

D

C

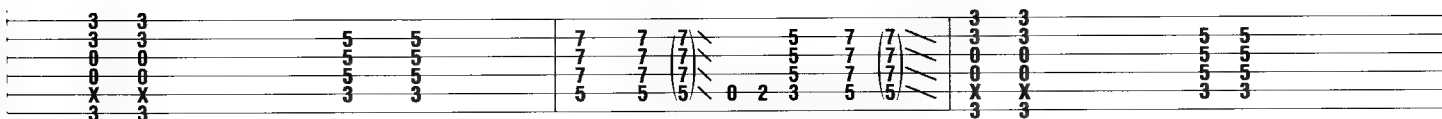
D

G5

C



P.M. +

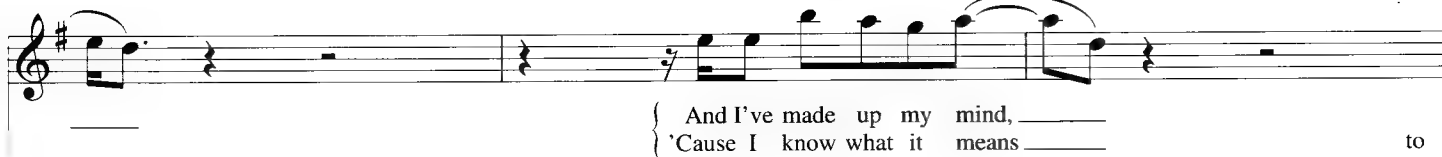


D

C5 G/B

Am7

D



P.M. - -

1/2

P.M. - - - -

P.M. - -



Outro-Chorus
Begin fade

Am7 D5 C5 D5 G5 C

I ain't wast - in' no more time. _____ }
walk a - long — the lone-ly street of dreams. — }

And here I go a - gain — on my own, —

P.M. -----| P.M. |

D C D G5 C D C D

— go-in' down the on - ly road — I've ev-er known. — Like a

P.M. -| P.M. -|

G5 C D

drift - er I — was born — to walk a - lone. —

Fade out

Words and Music by Joe Elliott, Steve Clark, Peter Willis, Richard Savage, Richard Allen and Robert Lange

Moderate Rock ♩ = 123

[illegible]

A5 D5/A E5 B A5 D5/A

1. I'm out - ta luck, _____ out - ta love. _____ Got a pho -

E5 B A5 D5/A E5 B

to - graph, _ pic - ture of, _ uh, _ pas - sion kill - er, you're too

9 9 8 8 8
9 9 9 9 9

9 9 7 7 7 7
7 7 7 7 7 7
0 0 0 0 0 0

9 9 8 8 8
9 9 9 9 9

Pre-Chorus

E5 B5

A5

C5

G/B

I want, my fan - ta - sy,

yeah.

Oh,

look what you've

done

to this rock 'n' roll

clown.

Oh,

look what you've done.

2., 3. I've got - ta have you.

Chorus

G/B

C

Dadd4

Em(add9)

G/B

C

(Pho - to - graph.

I don't

want

your...

Pho - to - graph.

w/ clean tone & chorus
let chords ring throughout

To Coda 1 

To Coda 2 

Em(add9)

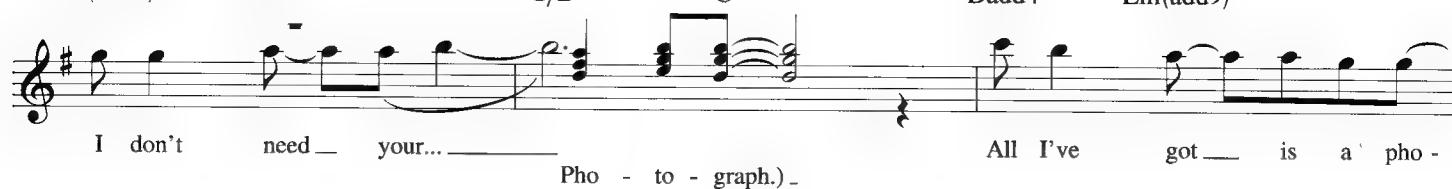
Dadd4

G/B

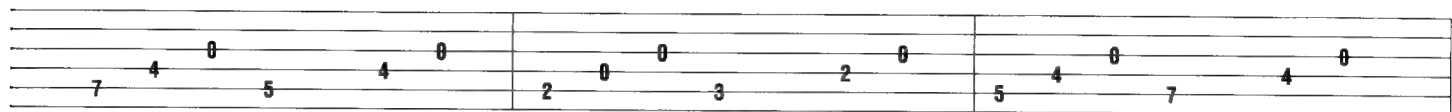
C

Dadd4

Em(add9)



I don't need your... Pho - to - graph.) All I've got is a pho -



G/B

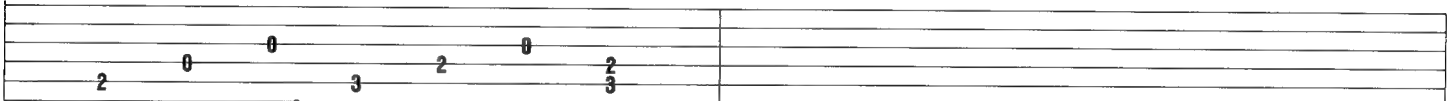
C



to - graph. But it's not e - nough.



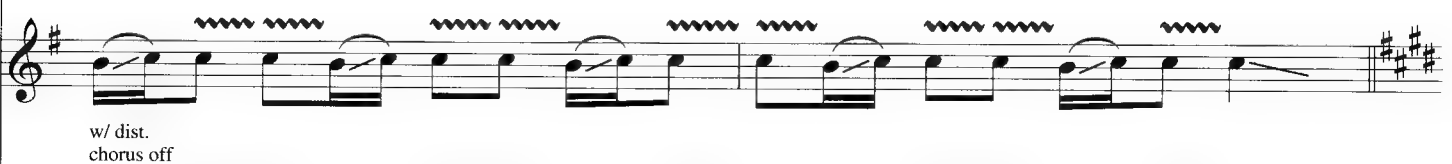
(Pho - to - graph.)



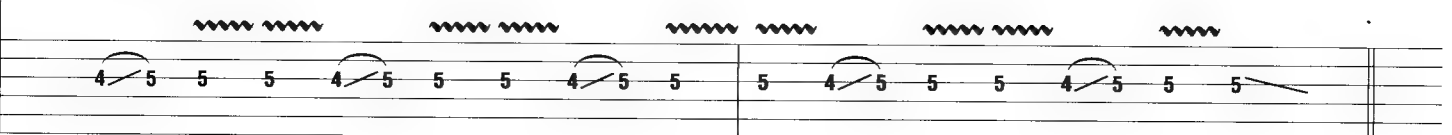
N.C.



3. I'd be your



w/ dist. chorus off



E5 B/E A5/E D5/E
 'lov - er _____ if you were there. _____ Put your hurt
 9 9 8 8 8 9 9 7 7 7 7 7
 9 9 9 9 9 0 0 0 0 0 0

on me, if you dare. — Such a wom - an, you got —

D.S. al Coda 1

A5/E D5/E E5 B/E A5 E5

style. — You make ev - 'ry man feel like a child, — oh. —

to - graph. You've gone straight to my

(Photo - to - graph.)

2 0 0 2 0 7 4 0 4 0

Interlude

E5 B A5 D5/A E5 B A5 D5/A

head. _____

w/ dist.
chorus off

w/ bar
grad. dive

9 9 9 8 8 9 9 0 0 0 -1 -2 (0)

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. Above the staff, the chords E5, B5, and A5 are indicated. The first measure is marked 'loco' and contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The fifth measure contains a wavy line. The sixth measure contains a wavy line. The seventh measure contains a wavy line. The eighth measure contains a wavy line. The ninth measure contains a wavy line. The tenth measure contains a wavy line. The eleventh measure contains a wavy line. The twelfth measure contains a wavy line. The thirteenth measure contains a wavy line. The fourteenth measure contains a wavy line. The fifteenth measure contains a wavy line. The sixteenth measure contains a wavy line. The seventeenth measure contains a wavy line. The eighteenth measure contains a wavy line. The nineteenth measure contains a wavy line. The twentieth measure contains a wavy line. The twenty-first measure contains a wavy line. The twenty-second measure contains a wavy line. The twenty-third measure contains a wavy line. The twenty-fourth measure contains a wavy line. The twenty-fifth measure contains a wavy line. The twenty-sixth measure contains a wavy line. The twenty-seventh measure contains a wavy line. The twenty-eighth measure contains a wavy line. The twenty-ninth measure contains a wavy line. The thirtieth measure contains a wavy line. The thirty-first measure contains a wavy line. The thirty-second measure contains a wavy line. The thirty-third measure contains a wavy line. The thirty-fourth measure contains a wavy line. The thirty-fifth measure contains a wavy line. The thirty-sixth measure contains a wavy line. The thirty-seventh measure contains a wavy line. The thirty-eighth measure contains a wavy line. The thirty-ninth measure contains a wavy line. The fortieth measure contains a wavy line. The forty-first measure contains a wavy line. The forty-second measure contains a wavy line. The forty-third measure contains a wavy line. The forty-fourth measure contains a wavy line. The forty-fifth measure contains a wavy line. The forty-sixth measure contains a wavy line. The forty-seventh measure contains a wavy line. The forty-eighth measure contains a wavy line. The forty-ninth measure contains a wavy line. The fiftieth measure contains a wavy line. The fifty-first measure contains a wavy line. The fifty-second measure contains a wavy line. The fifty-third measure contains a wavy line. The fifty-fourth measure contains a wavy line. The fifty-fifth measure contains a wavy line. The fifty-sixth measure contains a wavy line. The fifty-seventh measure contains a wavy line. The fifty-eighth measure contains a wavy line. The fifty-ninth measure contains a wavy line. The sixtieth measure contains a wavy line. The sixty-first measure contains a wavy line. The sixty-second measure contains a wavy line. The sixty-third measure contains a wavy line. The sixty-fourth measure contains a wavy line. The sixty-fifth measure contains a wavy line. The sixty-sixth measure contains a wavy line. The sixty-seventh measure contains a wavy line. The sixty-eighth measure contains a wavy line. The sixty-ninth measure contains a wavy line. The seventieth measure contains a wavy line. The seventy-first measure contains a wavy line. The seventy-second measure contains a wavy line. The seventy-third measure contains a wavy line. The seventy-fourth measure contains a wavy line. The seventy-fifth measure contains a wavy line. The seventy-sixth measure contains a wavy line. The seventy-seventh measure contains a wavy line. The seventy-eighth measure contains a wavy line. The seventy-ninth measure contains a wavy line. The eightieth measure contains a wavy line. The eighty-first measure contains a wavy line. The eighty-second measure contains a wavy line. The eighty-third measure contains a wavy line. The eighty-fourth measure contains a wavy line. The eighty-fifth measure contains a wavy line. The eighty-sixth measure contains a wavy line. The eighty-seventh measure contains a wavy line. The eighty-eighth measure contains a wavy line. The eighty-ninth measure contains a wavy line. The ninetieth measure contains a wavy line. The ninety-first measure contains a wavy line. The ninety-second measure contains a wavy line. The ninety-third measure contains a wavy line. The ninety-fourth measure contains a wavy line. The ninety-fifth measure contains a wavy line. The ninety-sixth measure contains a wavy line. The ninety-seventh measure contains a wavy line. The ninety-eighth measure contains a wavy line. The ninety-ninth measure contains a wavy line. The hundredth measure contains a wavy line.

The image shows a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes and chords. Above the staff, the chords A5, E5, B5, A5, and E5 are labeled. The notes are: A5 (A, C#, E), E5 (E, G#, B), B5 (B, D#, F#), A5 (A, C#, E), and E5 (E, G#, B). The notes are connected by lines, and there are wavy lines indicating vibrato or tremolo. Below the staff, a fretboard diagram is shown with fret numbers 11, 9, 12, 9, 12, 14, 14, 12, 14, (14), 12, 14, 12, (12), (12), 9, and 11. The diagram includes arrows indicating fingerings (1, 1/2, 1) and wavy lines indicating vibrato or tremolo. The diagram is labeled 'w/ bar - 1' and includes the notes (12), (12), 9, and 11.

B5

A5

9 9 9 10 12 (12) 12 12 14 16 14 14 12 12 14 16 16 14 14 16 16 17 (17)

⊕ Coda 2

G/B

C

C5

to - graph. I wan - na touch you. Ah. (Pho - to - graph.)

w/ dist. chorus off

mf *cresc.*

*P.M.

2 0 0 3 2 0 2 3 3 3 3 5 5 5 5

*Gradually lift P.M.

Outro

D5

E5

G/B

C

Dadd4

Em(add9)

Oh,

f

w/ clean tone & chorus

5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 2 0 0 3 2 0 5 4 0 7 4 0

G/B

C

Em(add9)

Dadd4

G/B

C

yeah, pho - to - graph.

2 0 0 3 2 0 7 4 0 5 4 0 15 15 12 13

Dadd4 Em(add9) G/B C

15 13 12 13 12 14 12 14 12 14 14 (14) 12 14 12 14

Em(add9) Dadd4 G/B C Dadd4 Em(add9)

Are you pos - ing, girl? I wan - na know. _____

8va

14 (14) 12 14 (14) 7 0 0 17 17 17 (17) 15 17 17 (17) 15 17 15 17

G/B C Em(add9) Dadd4 *Begin fade* G/B C

I wan - na know. _ I wan -

15 17 17 (17) 15 17 17 19 19 1/2 1/4 20 (20) 17 15 14 17 15 17 15 13 15 13 16 14 16 14

Dadd4 Em(add9) G/B C Em(add9) Dadd4 *Fade out*

na know. _____ I wan - na touch! _

12 14 16 17 21 (21) 7 22 (22) 22 22 22 (22)

Words and Music by Steve Isham, Steve Lynch, Steven Plunkett, Randy Rand and Keni Richards

Intro

Moderate Rock ♩ = 113

[illegible]

G F C Bb
 8va 15ma
 (2) slack
 36 27
 *steady gliss.
 *Scrape string w/ edge of pick using up and down motion while sliding.

G

F

C

Ah. _____


T 20/ 18 T 20/ 18/ 19/ 17 T 20/ 17 T 20/ 17 18/ 13/ 15 13 (13)

$-1\frac{1}{2}$ $-2\frac{1}{2}$ -4 slack

Bb

G

F[illegible]

*  Harm.

T T T T Harm.

19 (16)	13/ 11/ 12/ 10/ 12/ 10/ 12/ (12) 0/ (8)	✓ 5

*Slide down string while fretting the lower note with L.H. index finger & rapidly tapping the higher note with R.H. index finger.

Harm.

Harm.

Pitch: G

-1

C

Bb

8va - - - - -

[illegible]

-2 1/2

$-3 \frac{1}{2}$

-3

-23

-21

$$-2 \frac{1}{2}$$

-2

-13

-1

-1

G5

A handwritten musical score snippet on a five-line staff. The key signature has one sharp (F#). The notation includes several measures: a whole rest, a half note followed by three eighth notes marked with 'x' above them, another whole rest, and a final measure containing a single eighth note marked with an 'x' above it, which is tied to the next measure.

Turn it up.

Oo. _____

P.M. — — — — —

P.M. -----

P.M. 1000

PM - 4

[illegible]

G C F G

Yeah. —

C F G

Verse

G C F G

1. I'm work-in' hard, you're work-in' too, we do it ev - 'ry day. —
2. See additional lyrics

C F G

For ev - 'ry min - ute I have to work, I need a min - ute of play. —

C F G

Day in, day out, all week long, — things go bet-ter with Rock. —

3 3 3 5 | 5 5 1 | 1 1 3 | 5 5 3 2 0

C F G

The on - ly time I turn it down is when I'm sleep-in' it off. —

8va----- loco

Harm.-----

3 3 3 5 | 5 5 1 | 1 1 3 | 5 5 5 12 12 12

Pitches: B G D G

Chorus

E D A C G Esus4 E

Turn up the ra - di - o. I need the mus - ic, gim-mie some more.

9 7 | 7 5 | 5 3 | 10 9 7 | 9 7

E D A C G Esus4 E

• Turn up the ra - di - o. I wan-na feel — it, got - ta gim-mie some more.

9 7 7 5 7 5 7 5 10 9 7 5

1. G5

Now list - en:

8va ————— loco

grad. bend 1 13 (13) 11 13 11 (11) w/ bar grad. dive

-1 1/2 -3

2. D A C G Esus4 E

Turn up the ra - di - o. I wan-na feel — it, got - ta gim-mie some more.

9 7 7 5 7 5 7 5 10 9 7 5

Guitar Solo

A

D/A

First system of guitar solo notation. The treble clef staff shows a melodic line in A major with triplets and slurs. The bass clef staff shows the corresponding fretboard positions with fingerings.

G/A

A

Second system of guitar solo notation. The treble clef staff continues the melodic line with triplets and slurs. The bass clef staff includes a wavy line for a tremolo effect and a "grad. bend" instruction.

D/A

G/A

Third system of guitar solo notation. The treble clef staff shows a melodic line with a dashed line indicating an octave shift ("8va"). The bass clef staff shows fret numbers and includes a "loco" instruction.

A

Fourth system of guitar solo notation. The treble clef staff shows a melodic line with triplets and slurs. The bass clef staff shows fret numbers and includes a wavy line for a tremolo effect.

D/A

G/A

Fifth system of guitar solo notation. The treble clef staff shows a melodic line with triplets and slurs. The bass clef staff shows fret numbers and includes a dashed line indicating an octave shift ("8va").

A

8va

D/A

G/A

A

loco

*As before.

Chorus

E

D

A5

C5

G5

Esus4

E

Turn up the ra - di - o. I need the mus - ic gim-mie some more.

D

A5

C5

G5

Esus4

E

Turn up the ra - di - o. I wan-na feel it, got-ta gim-mie some more.

Outro-Chorus

E D A C G Esus4 E

Turn up the ra - di - o. I need the mus - ic, gim-mie some more.

The first system of the musical score for the 'Outro-Chorus' section. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'Turn up the ra - di - o. I need the mus - ic, gim-mie some more.' Above the vocal line, the chords E, D, A, C, G, Esus4, and E are indicated. Below the vocal line is a guitar line with chords and a bass line with fret numbers. The fret numbers for the bass line are: 0, 7, 7, 5 for the first measure; 7, 7, 5, 5 for the second measure; 5, 5, 5, 5 for the third measure; 10, 9, 7, 7 for the fourth measure; and 9, 9, 7, 7 for the fifth measure.

Repeat and fade

D A C G Esus4 E

Turn up the ra - di - o. I wan-na feel — it, got - ta gim-mie some more.

The second system of the musical score for the 'Outro-Chorus' section. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'Turn up the ra - di - o. I wan-na feel — it, got - ta gim-mie some more.' Above the vocal line, the chords D, A, C, G, Esus4, and E are indicated. Below the vocal line is a guitar line with chords and a bass line with fret numbers. The fret numbers for the bass line are: 0, 7, 7, 5 for the first measure; 7, 7, 5, 5 for the second measure; 5, 5, 5, 5 for the third measure; 10, 9, 7, 7 for the fourth measure; and 9, 9, 7, 7 for the fifth measure.

Additional Lyrics

2. I wanna shake, I wanna dance.
So count it off, a, 1, 2, 3.
I feel the beat, I'm in a trance;
No better place to be.
Daytime, nighttime, anytime.
Things go better with Rock.
I'm goin' 24 hours a day;
I can't seem to stop.

We're Not Gonna Take It

Words and Music by Daniel Dee Snider

Intro

Moderate Rock ♩ = 149

N.C.

(Drums) **4**

We're not gon - na take ___ it. No, we ain't gon - na take _

TAB

N.C.(E)

___ it. We're not gon - na take ___ it an - y - more. _____

mf
w/ dist.

7 7 6 6

Verse

E5

1. We've got the
2. See additional lyrics

4 4 2 2 7 7 6 6 4 4 2 2 2 2 2 2

B5 E5 A5

right to choose _ and there ain't no way we'll lose _ it. _

E5 B5 E5

This is our life; _ this is _ our song. _

B5 E5 B5

We'll fight the pow'rs that be _ just.

E5 A5 E5

Don't pick our des - ti - ny, _ 'cause _ you don't know us, _

To Coda 1

B5 E5 B5

you don't be - long.

Chorus E5 B5 E5 A5

We're not gon - na take it. No, we ain't gon - na take

let ring -----

E5 B5

it. We're not gon - na take it an - y - more.

let ring -----

D.S. al Coda 1

N.C.(E)

⊕ Coda 1

B5 N.C.(E)

your best won't do.

4 2 4 2 4 2 4 2 4 2 4 2 4 2 7 7 6 6 4 4 2 2

§ § Bridge

D5 A/C# B5 D5

(Whoa, whoa.

P.M.

7 5 7 5 7 5 7 5 7 4 7 4 7 4 4 2 4 2 7 5 7 5 7 5 7 5 7 5

A/C# B5 E5 F5

We're right, Yeah. we're free, Yeah. we'll

P.M.

7 4 7 4 7 4 4 2 4 2 4 2 2 2 3 3 1 1

To Coda 2 ⊕

F#5 B5

fight. Yeah.) You'll see. Whoa.

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

Chorus

E5

B5

E5

A5

Guitar Solo

E5

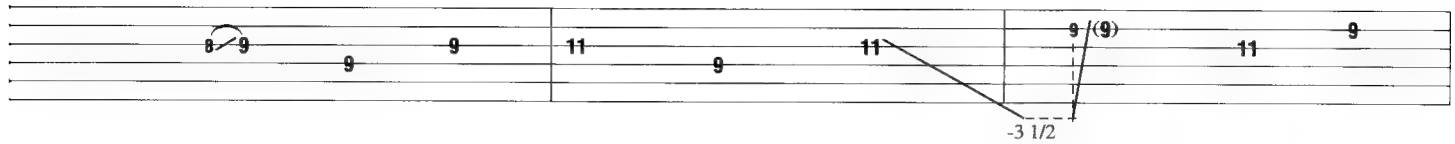
B5

E5



w/ bar

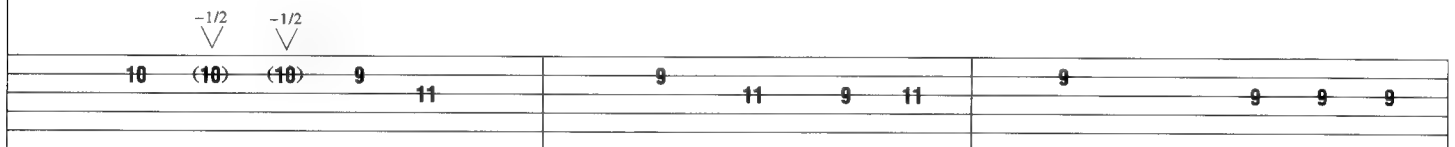
w/ bar -----
grad. dive



A5

E5

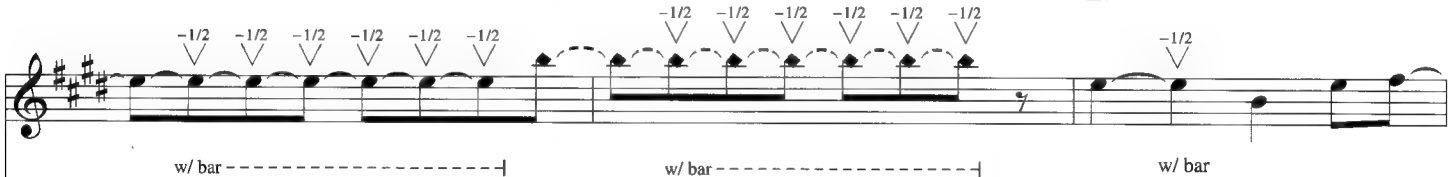
B5



E5

B5

E5



w/ bar -----

w/ bar -----

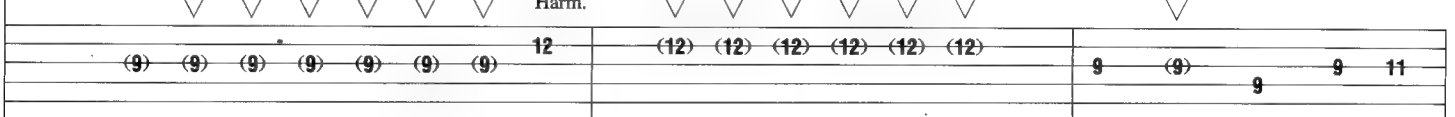
w/ bar

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

Harm.

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2



B5

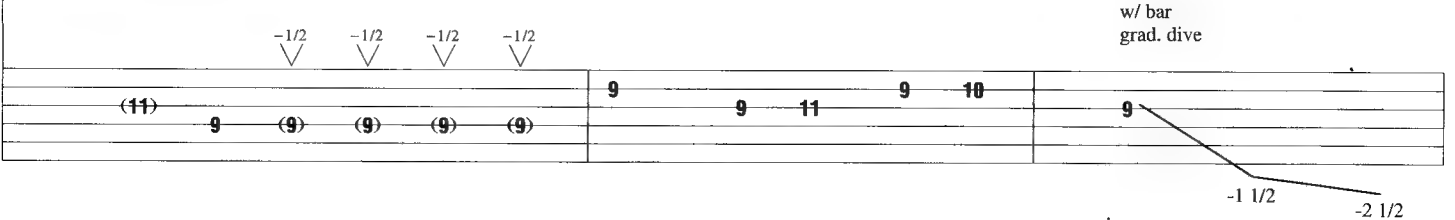
E5

A5



w/ bar -----

w/ bar
grad. dive



E5B5N.C.(E)

w/ bar

⊕ Coda 2

Breakdown-Chorus
N.C.

We're not gon - na take ___ it.

No, we ain't gon - na take ___ it. We're not gon - na take _

B5

___ it an - y - more. ___

Chorus

w/ Voc. ad lib.

E5 B5 E5 A5

We're not gon - na take ____ it. No, we ain't gon - na take.

let ring -----

let ring -----

E5 B5

____ it. We're not gon - na take ____ it an - y - more.

let ring -----

E5 B5

let ring -----

Repeat and fade

Additional Lyrics

- Oh, you're so condescending.
Your gall is never-ending.
We don't want nothin'; not a thing from you.
Your life is trite and jaded,
Boring and confiscated.
If that's your best, your best won't do.

Words and Music by Bobby Dall, Brett Michaels, Bruce Johansson and Rikki Rockett

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Moderate Rock ♩ = 132

A G5 D

Woo! Uh!

mf

w/ dist. & chorus

TAB

14	14	15	14	15	14	0	14	14	14	14	15	14	0	3	0	0	0	2
14	14	14	14	14	14	0	14	14	14	14	14	14	0	3	0	0	0	3
14	14	16	14	16	14	0	14	14	14	14	14	14	0	3	0	0	0	2
								14	14	14	16	14	0	X				0
								15	16					3				0

A

G5

Um, — yeah! Ha ha ha ha!

Fretboard diagram (first three measures):

Measure	Finger	Fret
1	2	3
	3	3
	0	0
2	0	14
	0	14
	0	14
3	15	14
	14	14
	16	14

[illegible]

The musical score is written for guitar and includes a vocal line. The key signature has two sharps (F# and C#), and the time signature is 7/8. The guitar part features a complex, fast-paced melody with many triplets and sixteenth notes. The vocal line consists of the words "Woo!", "Ha ha ha, yeah.", and "A". The score is divided into three measures, each corresponding to a different guitar sound effect: "Woo!", "Ha ha ha, yeah.", and "A".

[illegible]

A5

The musical score for A5 consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a half rest, and then a quarter note G#5, a quarter note A5, and a quarter note B5, all marked with an 'x'. The middle staff is a piano line in treble clef with the same key signature. It features a melodic line with slurs and ties, and a wavy line representing a tremolo. The bottom staff is a piano line in treble clef with the same key signature, featuring a wavy line representing a tremolo. The lyrics 'Now lis - ten.' are written below the middle staff.

Now lis - ten.

Verse

A5 A G5

1. Not a dime, I can't, a, pay my _____ rent, _____ I can
2. See additional lyrics

steady gliss.

The image shows a musical score for the Verse of the song 'Rent'. It features a vocal melody on a treble clef staff with a key signature of two sharps (F# and C#). The melody is divided into three measures, each with a chord label above it: A5, A, and G5. The lyrics are written below the staff: '1. Not a dime, I can't, a, pay my _____ rent, _____ I can' and '2. See additional lyrics'. Below the vocal staff is a piano accompaniment staff, also in treble clef, with a 'steady gliss.' (steady glissando) instruction. The piano part consists of a series of chords and single notes. At the bottom of the page, there is a diagram of a guitar fretboard showing the fingerings for the chords. The fretboard is divided into three sections corresponding to the measures of the music. The first section shows the A5 chord (14, 14, 12) and the A chord (14, 14, 12). The second section shows the A chord (14, 14, 12) and the G5 chord (14, 15, 14, 14). The third section shows the G5 chord (14, 15, 14, 14) and the final chord (3, 3, 0, 0, X, 2).

D A5

bare - ly make it through the week. — Sat - ur - day night I'd like to

steady gliss.

A G5 D A

make my — girl, — but right now — I can't, a, make ends meet, — no. I'm al - ways

Pre-Chorus

A G5 D

work - in', slav - in', ev - er - y day, — got - ta get a break from the same —

Dsus4 D A G5

— old, same old. I need a chance — just to get a - way, — if you could

Chorus

D Dsus4 D A G5

hear me think this is what I'd say: — Don't need noth — in' but a good —

The first system of the chorus features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "hear me think this is what I'd say: — Don't need noth — in' but a good —". The guitar accompaniment is in the same key and includes a bass line in the lower register. Fretboard diagrams are provided for the guitar parts, showing fingerings for the D, Dsus4, D, A, and G5 chords.

D Dsus4 D A5

— time. How can I — re - sist? — Ain't look - in' for noth -

The second system continues the chorus with the lyrics "— time. How can I — re - sist? — Ain't look - in' for noth -". The guitar accompaniment includes a bass line and fretboard diagrams for the D, Dsus4, D, and A5 chords.

To Coda

A G5 D Dsus4 D A5

- in' but a good — time and it don't — get bet - ter than this. —

The third system concludes the chorus with the lyrics "- in' but a good — time and it don't — get bet - ter than this. —". The guitar accompaniment includes a bass line and fretboard diagrams for the A, G5, D, Dsus4, D, and A5 chords. A "To Coda" symbol is placed above the final measure of the system.

2.

D A5

2. Say I — get bet - ter than this. — You see I,

P.H. ----- 1 T.H.

Bridge

A G5 D A5

I raise a toast to all of us who are break - in' our backs ev - 'ry day. —

mf
w/ slight dist.

A G5 D

— If want - in' the good — life is such a crime,

Guitar Solo

A5

A

G5



Lord, then ___ put me a - way. ___ Yeah! Here's to ya!



8va

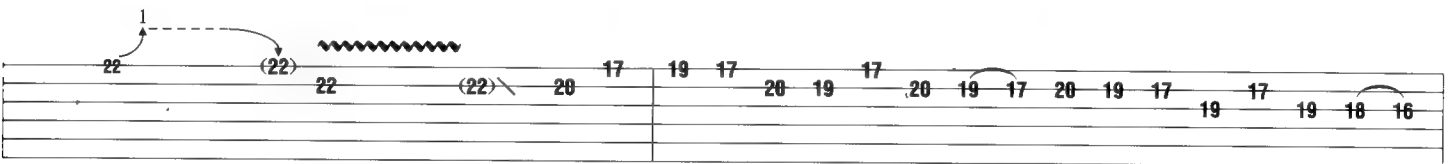
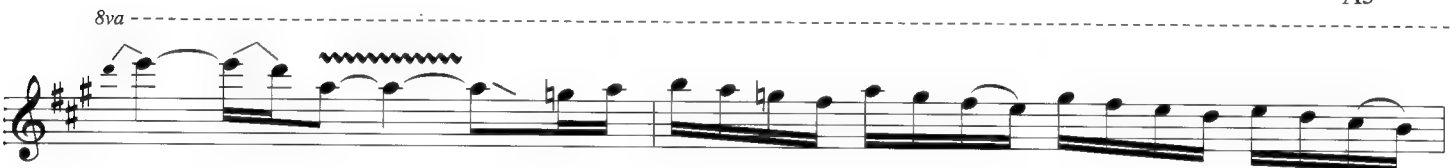
f

w/ dist.



D

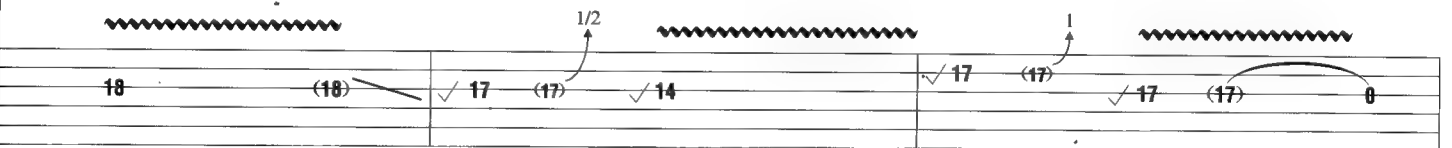
A5



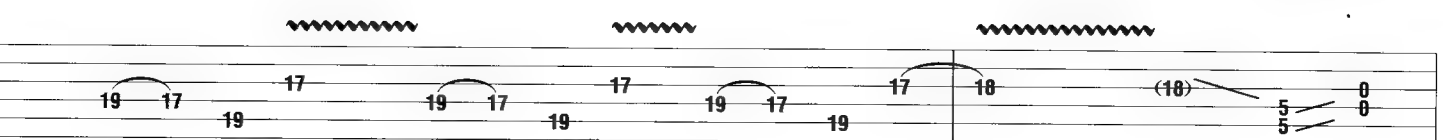
A

G5

D



A5



A G5 D

A5

A G5 D

8va

A5

Mm, — gui - tar!

8va loco

A
loco

14	15	14	15	14	14	3	2	
14	14	14	14	14	0	3	3	14
14	16	14	16	14	0	0	0	14
						X	0	14
						3		

A.

⊕ Coda

A

D

A5

time. How can I re - sist? Ain't look - in' for noth -

A

G5

D

A5

- in' but a good time and it don't get bet - ter than this, -

Free time

It don't get bet - ter, ba - by.

Additional Lyrics

2. Say I spend my money on women and wine,
But I couldn't tell you where I spent last night.
I'm real sorry 'bout the shape I'm in,
I just, uh, like my fun ev'ry now and then.

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WARRANT

Get the Funk Out
EXTREME

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WHITESNAKE

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POISON

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